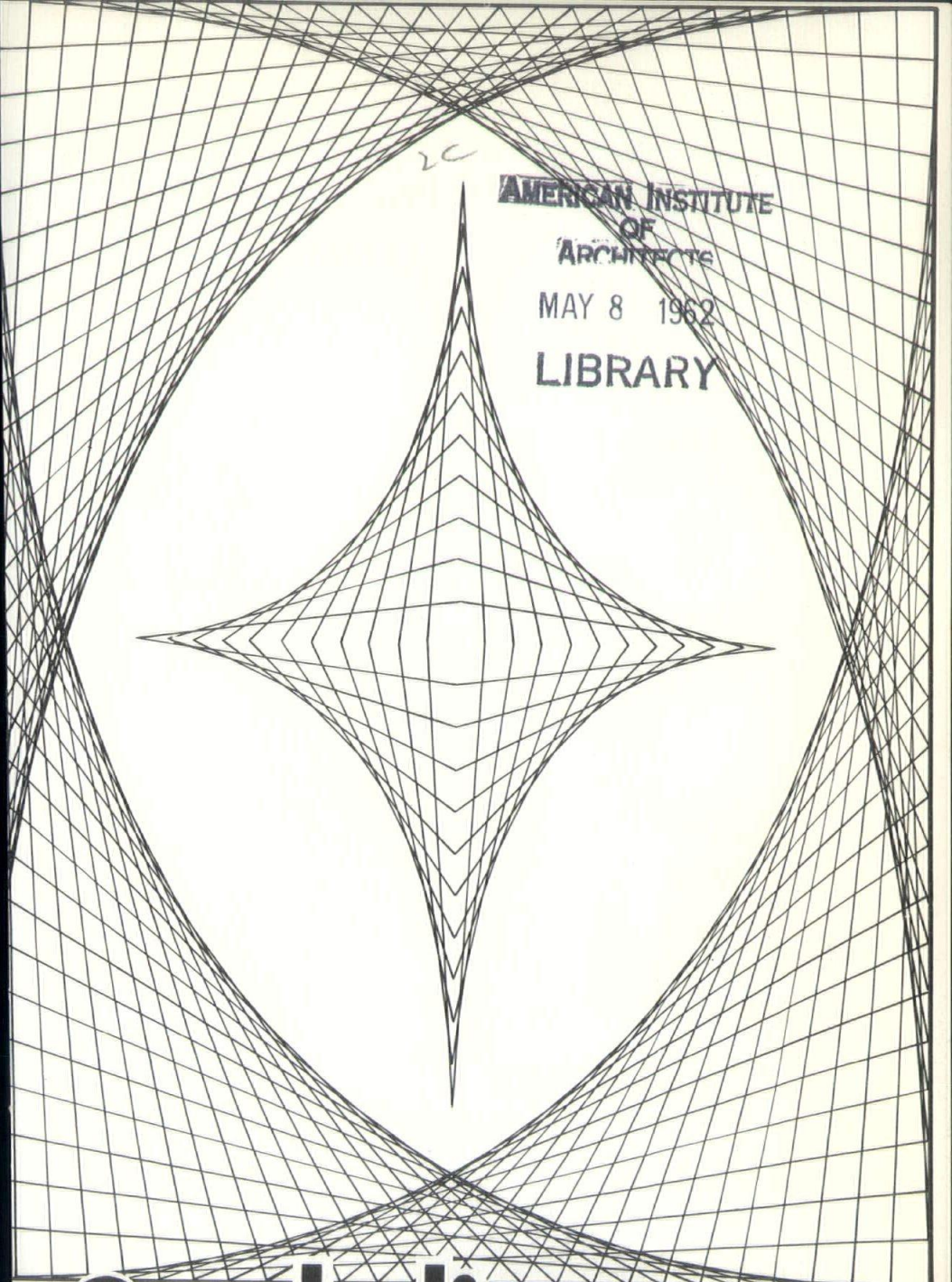
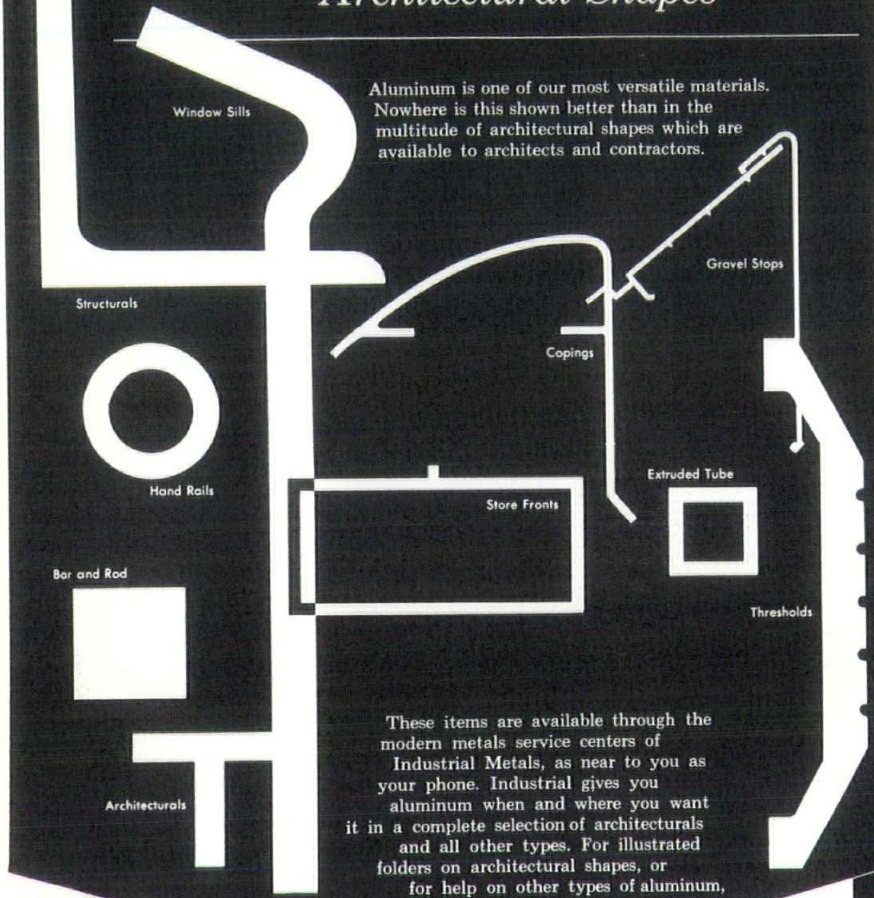
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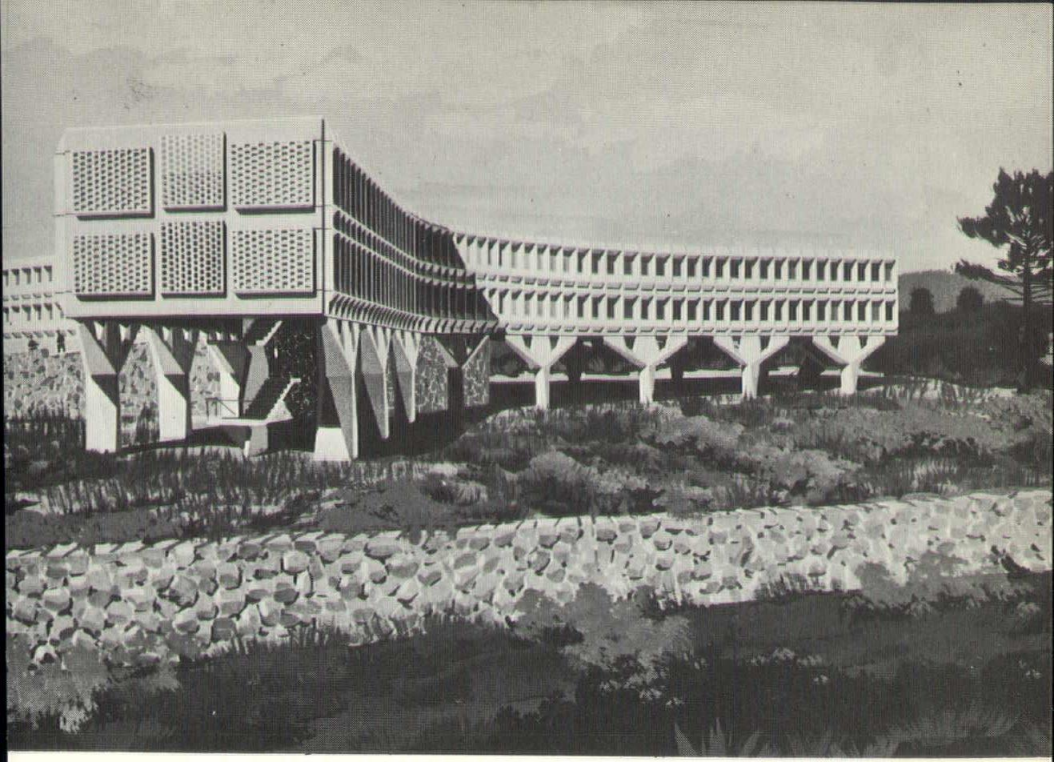
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Above, a rendering of IBM's laboratory now nearing completion at Nice, France. Architect is Marcel Breuer.

IBM Shows How to Create a Contemporary Corporate Design Theme

By DEAN R. McKAY

THE VISUAL impression that International Business Machines gave a half dozen years ago, was sometimes described in publications as "stuffy" or "dowdy." One architectural magazine pointed to the company's old Hartford branch office as a rival to the "proudest of firehouses."

The company, circa 1955 and earlier, had many virtues, but beauty was not necessarily one of them. IBM looked like what it was: the cumulative effect of 40 years of business. It occupied some presentable buildings, and some ugly ones.

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It built some attractive machines and some that were awkward. Its appearance reflected the eclectic tastes of many men over four decades and the visual impression conveyed was not so much bad as indifferent.

DESIGN CONCEPT DEVELOPED

This was the conclusion that Thomas J. Watson, Jr., then president and now chairman of IBM, had reached in 1955 when he initiated discussions about IBM's appearance with Eliot Noyes, architect and industrial designer. Both men agreed that the impression the company left was diffuse and contradictory to the company's emerging role as a leader in the new technologies. Both men agreed that a superficial face lift was not enough. The modernization of a few machines and the retouching of a few building facades were not going to change the way the world thought of the company or the way IBM regarded itself.

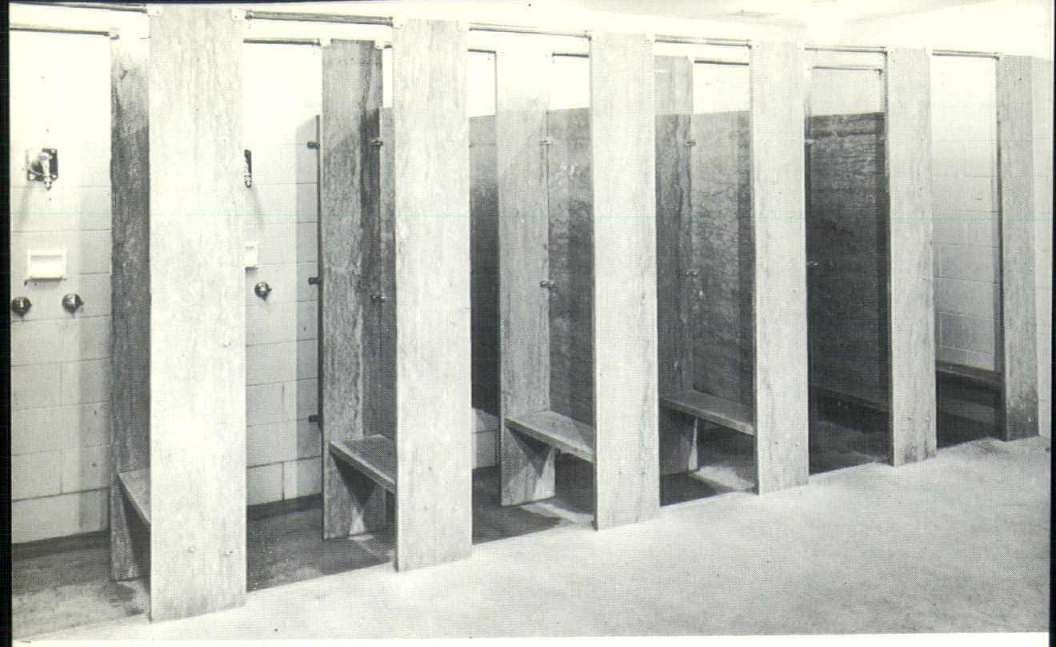
Once the concept of a design program was embraced one idea that had to be faced was: Why not create a corporate design theme—a distinctive color, perhaps, or a common motif? In that way everything from a match-book to a monumental building would become part of an integrated whole.

Noyes vigorously opposed this idea. He contended that any theme, any device is doomed to become hackneyed and dated. IBM's design program, he urged, should have only two constants: it should reflect quality, and it should be contemporary. His advice was accepted, and in early 1956 the program got under way.

Quality design demands at least two things: talented designers and a client that appreciates their work. IBM set out to find the best architects and designers it could attract and to be sure their work was appreciated within the company. By and large, it has been successful at doing both.

IBM plant in Rochester, New York. This structure was designed by the late Eero Saarinen.





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Noyes, as Consultant Director of Design, was, in effect, charged with guiding the remodeling of the face of IBM. Recognizing that graphics offer a fast, inexpensive way to make an impact on design, Noyes called upon graphics designer Paul Rand to serve as consultant on that phase of the program and IBM graphics were quickly overhauled.

REDESIGNING ALL GRAPHICS

Rand's first step was to redesign the logotype to provide a sharp, clean corporate symbol. Then he tackled other projects, eventually helping to redesign publications, packaging, machine name plates and the rest of the company's graphics.

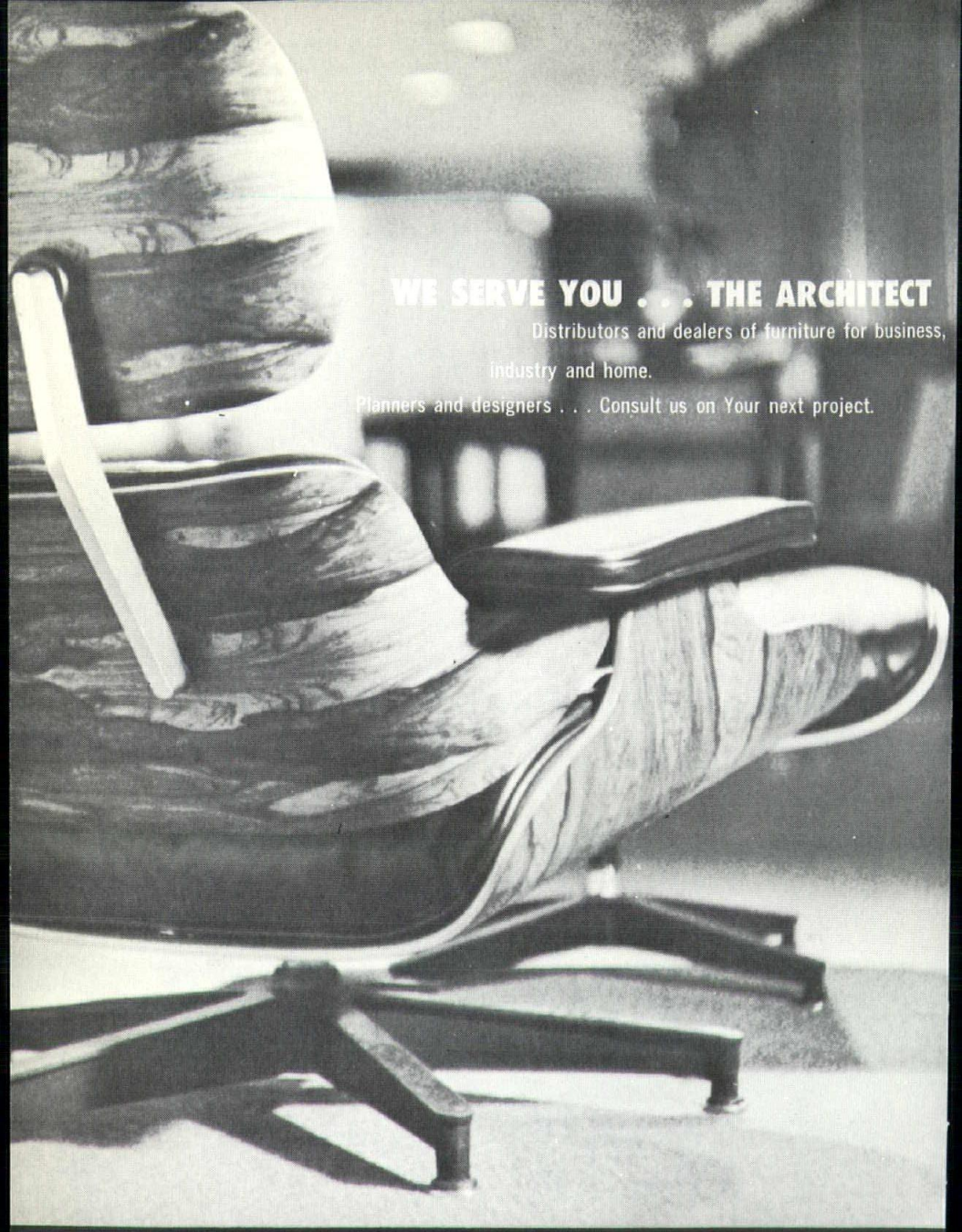
As IBM's reputation as a client grew, some of the nation's finest architects and designers were attracted to it. In architecture, for example, the late Eero Saarinen, designer of the United States' embassies in London and Oslo, accepted several commissions from IBM. He designed the company's Rochester, Minnesota, plant and the big new research center at Yorktown Heights, New York.

Another IBM laboratory, now under construction for the IBM World Trade Corporation near Nice, was designed by Marcel Breuer.

The company has been successful in attracting outstanding designers in other areas. In general design, for example, Charles Eames did a prize-winning film



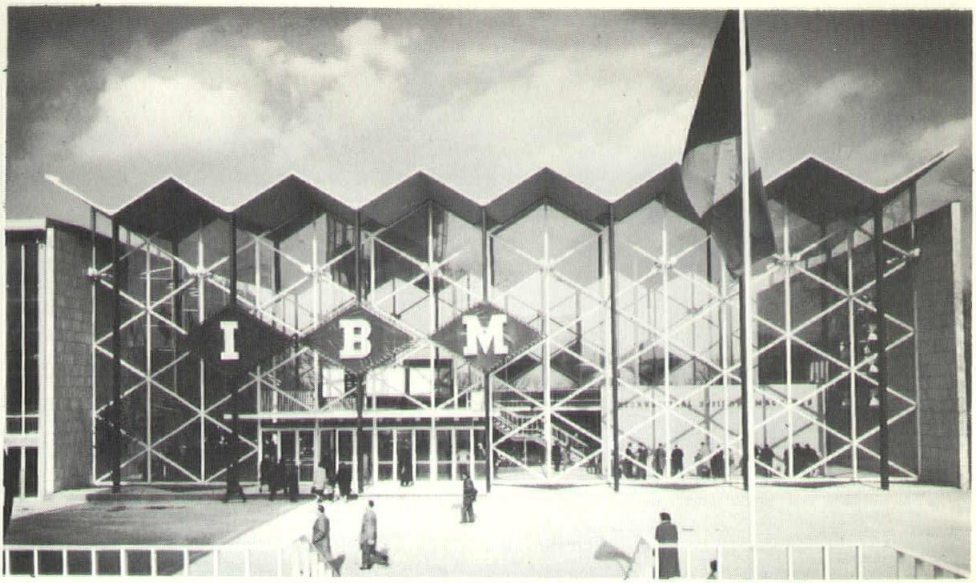
This is the IBM Research Center in Yorktown Heights, New York. Eero Saarinen was also the architect for this building.



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A photograph of the much-discussed IBM Pavilion at the 1958 Brussels Fair, Eliot Noyes & Associates, architects. Eliot Noyes is consultant director of design for the company.

for IBM, "The Information Machine," and in March an Eames-designed exhibit, "A World of Numbers and Beyond," was unveiled at the California Museum of Science and Industry in Los Angeles.

EXHIBITS AS EDUCATIONAL TOOLS

This newest exhibit is an educational tool created to dramatize as well as explain mathematics. To do this, it uses everything from simple graphic materials to complicated "prove - it - yourself" machines. One of the exhibit's working models contains 30,000 plastic balls that cascade over 200 steel pins to form, each time they fall, an identical curve to illustrate the theory of probability. Another, a big cube containing 512 electric light bulbs, enables visitors to "see" the squaring and cubing of numbers as well as some elusive algebra theorems.

The exhibit has received widespread attention in the press. It has been hailed both as an educational tool, and for its inherent beauty.

Exhibits, of course, are an old part of IBM's promotional efforts. The company, though relatively small in 1939, had an impressive exhibit at the New York World's Fair. More recently, it had its own building at the Brussels World's Fair, 1958, and had a major display at the Turin, Italy fair this summer. Planning for the 1964 New York World's Fair is already under way.

It was, in fact, the first New York World's Fair that created the IBM traveling exhibits. Artwork, representative of the various states, was gathered for that fair and proved so popular that it later became a traveling show. Subsequently, other shows were assembled and today the company has seven shows in almost continual exhibition. Among them are two science exhibits; a collection of handsomely made models of Leonardo da Vinci's inventions; and a collection of

antique calculating machines. Last year the art and science shows were seen by a million and a half people.

PHOTOGRAPHS AND PAINTINGS

The company, in addition, maintains a small art gallery adjacent to its headquarters in New York City where various art, design and scientific exhibits are rotated through the year. Among last year's more noteworthy shows was a collection of Grandma Moses' paintings gathered to celebrate that talented lady's 100th birthday. Another, which received widespread attention, was two collections of photographs by Henri Cartier-Bresson. Some 33,000 people, over two months, visited "The Decisive Moment."

The corporation's window displays also fall into the design program area. Some hundred of the company's offices, all those with windows facing busy streets, receive fresh displays monthly. The displays are generally simple and in most instances promote machines or services of the company.

Since design touches almost everything a company does, it must have the support of almost everyone within a corporation. Therefore IBM has been conducting a company-wide education program on design. At one time or another during the past five years many methods have been used to explain design's role in the company.

Annually, models of the company's newest equipment are shown to IBM executives in New York. Movies, for internal use, are made of that presentation and toured through plants and laboratories. Another movie, now several years old, explains the company's graphics design program.

Architectural shows are also used. The latest one, a collection of photographs and models was displayed at the company's headquarters last autumn and is now touring major IBM installations throughout the country.

The results of these continuing internal efforts have been gratifying. Good design is increasingly understood and appreciated within the company.

Coordinating the work of the designers themselves, in a decentralized company such as IBM, is inherently difficult. Company products, for example, are designed in seven different locations in the United States as well as in Europe. Commonly, products from these various design centers find themselves as part of the same computer system in a customer's office. They must look as though they belong together.

To obtain this family identity IBM has established a few rules. Machine height, for example, is standardized. The more subtle elements of design, however, are not amenable to dictum and we have found that they can only be approached through frequent meetings of our design managers. At present, all the company's product design managers meet quarterly to exchange ideas and coordinate efforts and Noyes visits each location periodically to review each center's work.

COORDINATING GRAPHICS

Coordinating graphics material is not the same kind of problem as we do not look for standardization in the same sense. Each graphics designer is issued a manual, the IBM "Design Guide," that shows some elements of the house graphic style. The corporate logotype has been standardized, as have binders and name plates for machines, and a standard type style as a display face is a connecting thread in all printed material. Standards, however, are no substitute for creativity in graphics, and the only real standard imposed is the standard of high quality.

What is the cost of the IBM design program? It is possible, of course, to isolate the fees paid to consultants and the salaries paid to staff designers, but this does not mean very much. Most of the things they work on would, after all, have to be "designed" anyway. A new office building has to have an architect and architect's fees are usually standard



The IBM building in Kansas City, on the southwest corner of 14th and Baltimore. Architect William Fullerton, with Earl McCamis, associate.

Some consideration would have to be given to the appearance of a computer. The essential question, then, is not whether designers are used or not. The problem is which designer, and how to create the proper atmosphere to enable the designer to produce his best work.

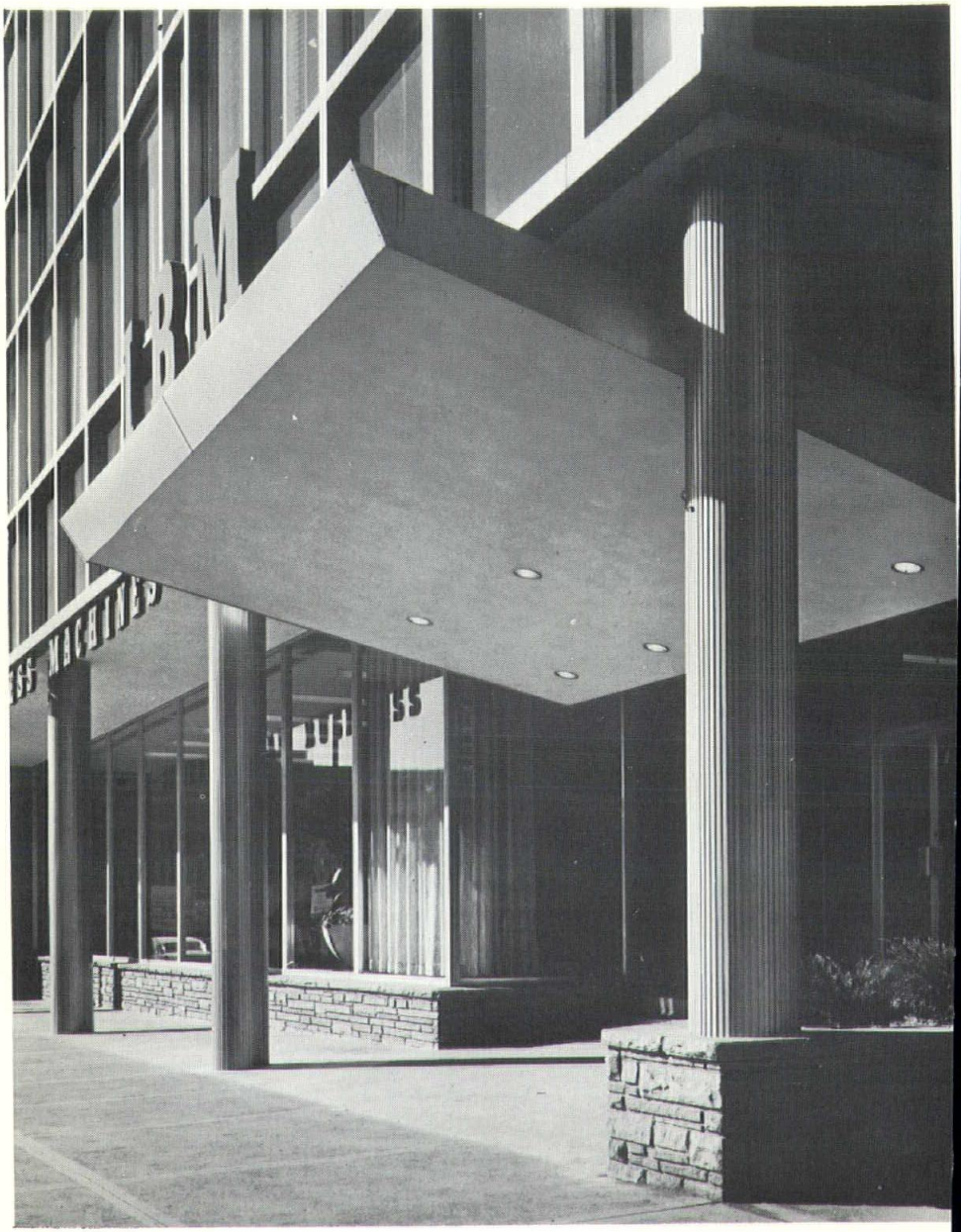
Design, of course, can cost money in other ways. It can increase the cost of a building or a machine — or it can decrease it. In general, IBM's new buildings are erected at competitive costs-per-square foot for their communities. In general, too, they are regarded locally as fine additions to the community's skyline. Design ideas sometimes cost money. They also sometimes save it.

AWARD-WINNING DESIGNS

The results of the design program, like its costs, cannot really, in the long run, be pin-pointed. The company has won many awards and continuing praise for its results in architecture, graphics and industrial design. It has created a more distinctive and more favorable impression of itself in the minds of customers

and the general public. Design has also, very likely, helped the company in recruiting new people. Design has, certainly, given employees a pleasanter working environment.

Such results cannot be translated directly into net profit after taxes. But while the results of the design program may defy measurement, there is no doubt at IBM that they are playing a practical role in the company's success.



IBM IN KANSAS CITY . . .

IBM is represented in Kansas City by a four-story building on the southwest corner of 14th and Baltimore. Designed by William Fullerton, architect, with Earl McCamis, associate, the structure was completed in March, 1957. Costing over one million dollars, the building contains 64,000 square feet of space. The S. Patti Construction Co. was the general contractor.

The exterior combines shaped aluminum panels and glass, with a band of white Travertine marble framing the building.

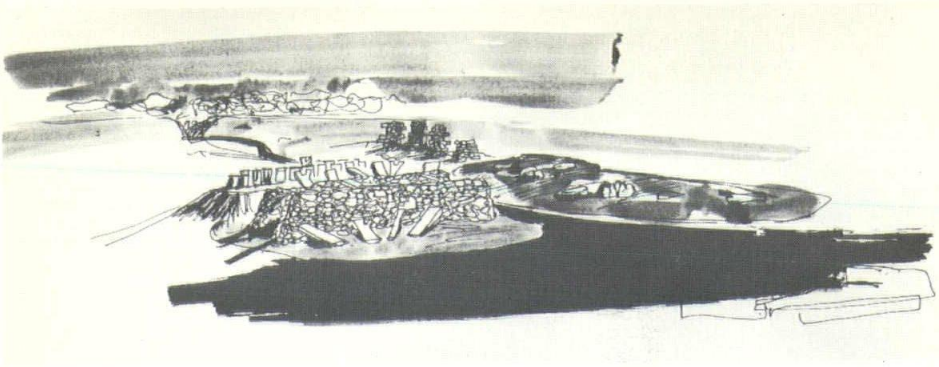
At the ground floor level, Colorado red sandstone is featured and the same material is carried on through to the entrance lobby and elevator facings.

CREDITS – Part of the preceding material is from Mr. McKay's article in the November, 1961 PUBLIC RELATIONS JOURNAL. Photographs used are by Ezra Stoller (pages 5, 7 and 9) and Wayne Wright (pages 11, 12 and 13).

Left, detail of entrance of the Kansas City IBM offices.

Below, part of the executive office area in the same building.





A RECREATION PARK FOR THE TOTAL COMMUNITY

A study for the

PENN VALLEY COMMUNITY RECREATION AREA

authorized by

WELFARE DEPARTMENT KANSAS CITY, MISSOURI

ELPIDIO ROCHA AND ASSOCIATES

Both civic and governmental agencies have, in the past several years, become increasingly concerned with the calibre and extent of facilities for recreation available to all segments of the population. The dynamic growth in population concurrent with increased leisure has, in fact, forced a somewhat belated realization of the negative sociological aspects of our existing cities, and the provision of adequate recreational facilities has come under increasing scrutiny as a means whereby the total activity of all citizens may be meaningfully fulfilled. Although manifestations vary, active recreative participation as opposed to passive, spectator-type leisure is now officially recognized as a necessary and significant part of social activity.

On the state and national level, increased concern is manifest as burgeoning appropriations for the survey, acquisition and development of park systems, the programs of which are designed to preserve and enhance our natural resources and to educate the citizenry to a fuller appreciation and use thereof for recreational purposes.

Within the scope of facilities provided by state and national park systems, the social benefits of Recreative Leisure are realized on a regional basis as the result of participation by persons engaged in leisure-time activities of one full day or longer. The interval between visits is relatively long and the distance in some cases prohibitive so that the total number of persons benefiting

though significant, is correspondingly small with respect to the total population.

Unfortunately, the magnitude of state and national park programs often directs attention from the more immediate and local need for neighborhood parks designed to enhance the leisure activity of the nearby resident – designed to enhance this activity on a daily basis.

Neighborhood parks are characterized by frequency and density of use, by their proximity to the community served, and by the variety of age groups which must be accommodated.

The intent of the study is to direct attention toward the need for, the unique character of, and a possible solution to, a neighborhood park for a specific community.

CONCEPT

Three aspects of urban neighborhood recreation are of particular interest:

1) The general lack of concentrated open spaces within a mature neighborhood.
2) The variety of age groups to be considered.
3) The density of probable participation in any facility provided.

The difficulties generally encountered in overcoming the first characteristic of the neighborhood are not within the scope of this study. Suffice it to say that the areas involved are usually small, and that each individual case is unique, requiring a sophistication of area study and acquisition procedures feasible only when the efforts of the neighborhood itself are coordinated with a sensitive low level agency of the local government.

The second and third characteristics of neighborhood recreation are the specific concern of this study. Briefly stated, the study has been designed to program compelling leisure activities for all age groups from the very young to the pensioner. Facilities included should provide for the active, recreative participation of each age group, rather than passive, non-participating activities.

Spatially the problem is then: 1) to separate participants into harmonious age groups by analyzing the interests of each age; 2) to provide an area for each group equipped so as to maintain the interest of that group as a distinct entity; and 3) to relate the age group areas on the site in such a manner that a sense of the total community is maintained while the separate activities are conducted without interference.

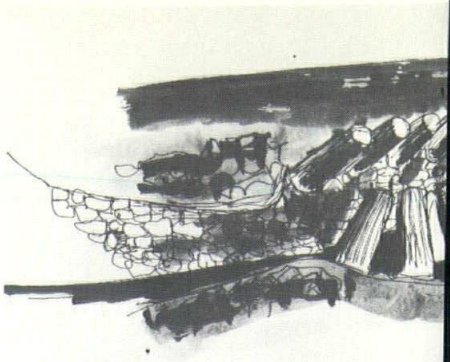
In addition, facilities should be provided for the family as an heterogeneous age group of common interest. In particular, the site is to be developed into four distinct but related areas each intended to provide for the active participation of the following groups.

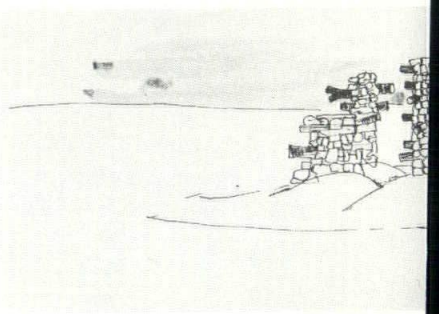
1) The infant and small child. The fanciful, constructive preoccupations of smaller children are accommodated in a sand pit and small-scale play apparatus area designed to stimulate the imagination.
2) The older child and adolescent. A hard surface play area, adjacent green area and appropriate ap-

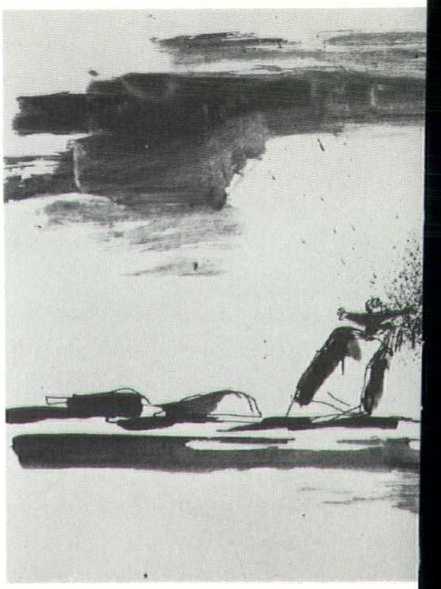
paratus are provided to stimulate the more active, adventurous and competitive spirit of older children and adolescents. With effective scheduling volleyball, basketball, tennis and hand ball facilities included in the hard surface area may also be used by young adults.

3) Older adults. Mildly competitive and recreative leisure areas including shuffleboard, horseshoe pits and card and checker tables will be provided for less active older citizens. Certain of these activities will encourage participation with younger adults thereby enhancing the sense of community.

4) The family. A common area and shelter for more highly organized family and/or community group activities, e.g. community or church picnics, lectures and/or slide shows. Winter sports including skating, sledding and related activities, by their nature will primarily attract members of the second group, although it is felt that the provision of a convenient, outdoor space with paved walks will tend generally to stimulate the level of outdoor winter activity by all age groups.

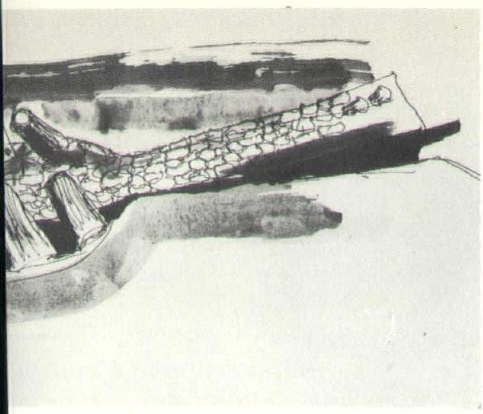


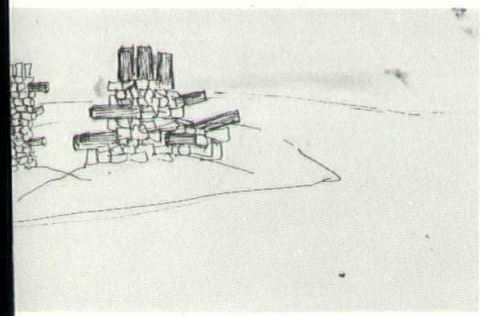




CHARACTER OF DEVELOPMENT

Since most neighborhoods contain existing facilities which may be activated for the pursuit of indoor hobby-type and organized team activities this study has concentrated on the provision of that form of recreation facility less often available in the mature urban community, the all-season outdoor recreation area. In ad-







dition, and in direct contrast to the usual school-oriented outdoor recreation area, the study demonstrates the desirability of a park-like setting for the community recreation area.

The advantages of the Recreation Park are three-fold:

1) A natural setting for features often lacking in the urban neighborhood, e.g. trees, shrubs, flowers, and natural contours, are provided and a departure from the prevailingly oppressive asphalt-gird pattern of the city is achieved.

2) Seasonal sports such as ice skating and sledding are more easily accommodated or are possible only on contoured land.

3) The sensitive manipulation of contour and plant life is a desirable and inexpensive expedient for the separation of various activities. Natural buffer zones are effective and do not detract from the character of the site.

The park-like character of the project is desirable as an introduction into the city of natural forms which possess inherent possibilities for both the creation and separation of activities amenable to various age groups. In addition, functional natural forms are "additive" features with respect to overall project character.

STATUS OF PROJECT

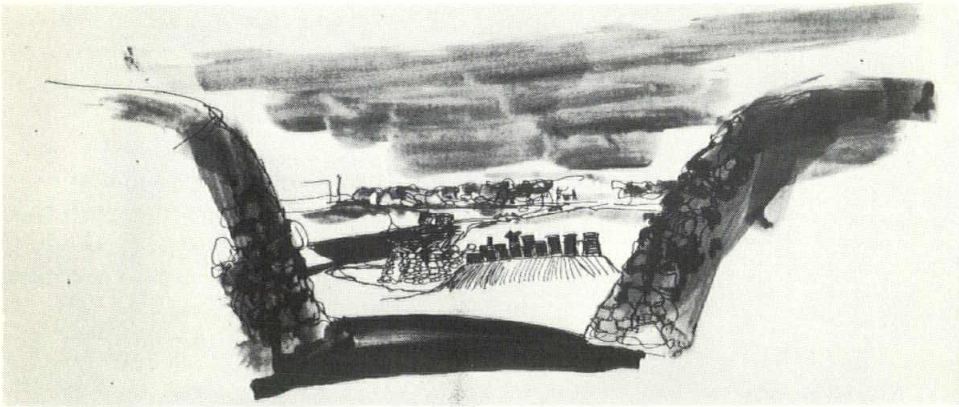
Judicious retention of a site vacated by the obsolete Lowell Elementary School, has furnished the Welfare Department of Kansas City with an unusual opportunity to develop a

neighborhood park within an existing community. This follows the current sociologic theories of recreative leisure within the framework of a specific site and relative to the requirements of a particular neighborhood.

Actual development is imminent.

CONCLUSION

The Penn Valley Community Recreation Area is intended as a play area for the total community. The entire development is intended to achieve a logical juxtaposition of graduated play areas in a natural park-like setting. In developing the concept of an all season, outdoor recreative leisure park for the total community, the designer is mindful that the resolution of several age/activity group facilities into a single integrated plan is a departure from existing recreational facilities within the city. The designer is, however, convinced of the logic of his concept and hopes that his design will serve as a pilot model for other neighborhoods within the city.



Last June the 1961 Producers' Council Profession of Architecture Awards committee gave Mr. Rocha a certificate of merit award for his proposal. Subsequently, the welfare department adopted the idea and the unique park is now under construction at 27th and Madison Avenue.

Rocha collaborated with Dale Eldred, head of the sculpture department at the Kansas City Art Institute, in arriving at the final design.

Occupying approximately half of a city block, the final product will be the result of an architect who thinks like a sculptor teaming up with a sculptor who is part architect at heart.

The area will feature unnamed formations of logs, stone and sand, with the site bulldozed into gentle sloping contours.

The "secret ingredient" of this park will be imagination – the imagination of the children in the Penn Valley Community council area.

THE ARCHITECT AS A CO-ORDINATOR

The public image of the architect has changed in recent years. During the 1920's an architect was presented as a rugged and aloof individual, rather arbitrary and dictatorial, dwelling in an "ivory tower," and above all, "artistic." There was no problem during the depression; architects and draftsmen were 99% unemployed. Perhaps because of this, a postwar image has emerged of a dedicated businessman, properly and conservatively dressed and groomed, intensely interested in and concerned with his clients' financial problems in relation to building. His aim is to please, to "conform."

Actually, as we all know, an architect is, and must be, far more than just an artist, engineer, and businessman. An article some years ago listing the relative difficulty of one hundred professions rated architecture third. Most difficult was a symphony orchestra conductor, who must blend some hundred artists and sixty different instruments into a harmonious and perfect whole.

Second was a surgeon, whose exacting task requires intimate knowledge of the complex structure and diseases of the body. An architect must have a working knowlege of at least 125 crafts and trades and myriad products (over 3900 in an ordinary house, according to WALKER'S ESTIMATING HANDBOOK) plus a familiarity with all types of engineering, business administration and accounting, law, sociology, psychology, real estate, banking, financing — all this in addition to creative, imaginative, and aesthetic design. In short, he is a **co-ordinator**. The architect transforms abstract ideas into a definitive three dimensional structure representing his culture. Many branches of knowledge, and hundreds, often thousands of people contribute to the finished building. We architects seem to have been hiding our light under a bushel. Administration of contemporary corporations is by committee; the "team" is all important. Today's complex of business negates the role of the rugged individualist "boss;" the "tycoon" is gone. However, any committee must be guided, so the role of moderator, or co-ordinator, is all the more vital. This is the role that all architects are prepared for by education, training, and painful experience. We are all co-ordinators almost every minute of our working lives.

It is up to us to show what we have to offer society at large. Our most positive approach appears to be co-ordination. The members of our chapter who have worked long and unselfishly on city and county planning, zoning, public housing, and building codes have demonstrated the architect's ability as a coordinator of people, skills and knowledge.

The recent Chapter meeting on fallout shelters is another example of coordination. Many different organizations and people are involved: Civil Defense, contractors, material suppliers, manufacturers, doctors, public health officials, other governmental authorities, structural and mechanical engineers, as well as architects. All are **equally** important but must be blended into a homogeneous whole to do the job that has to be done.

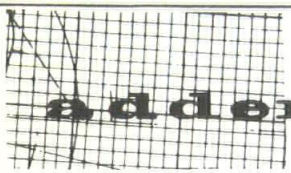
As architects, if we can all raise our sights to our responsibilities as "quarterbacks" in the building industry (the largest in the country), rather than be content as "building experts," both our profession and our public relations will benefit. Why shouldn't we be the leaders in city planning and development? As coordinators we are fitted for this work; as "building experts" we limit ourselves to bits and pieces of the

whole. In the mechanization and standardization of building construction and so-called "package deals" we are all eminently fitted to lead. There is no need to drag our feet while others move ahead.

Potentialities are unlimited if we start thinking of our responsibilities in the broadest sense. We cannot claim to be "experts" in all the fields we deal with. However, we can, and do blend the teamwork, skills, and trades of many people into homogeneous whole. This ability—coordination, for want of a better word — is our specialty. A broader understanding of this function should produce a greater respect for our profession among architects themselves, as well as by the public.

William F. Bonner, Jr., A.I.A.

CENTER LINE
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THE AMERICAN INSTITUTE
OF ARCHITECTS



• Something new in the pastry field seems to have been developed by a couple of architectural publications:

11:00 a. m. Address by Hilary Bush, Lieutenant-Governor of Missouri, "The Roll of the Architects of Missouri"

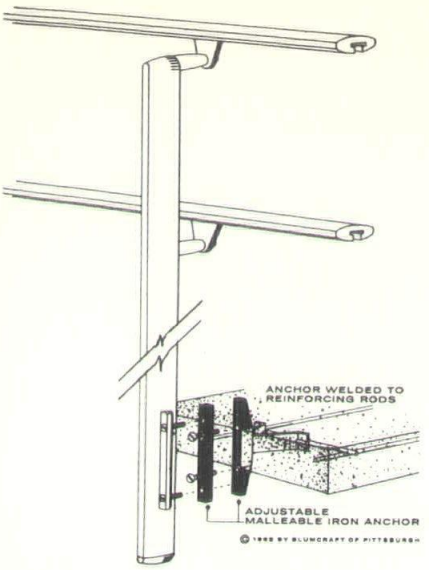
ST. LOUIS CONSTRUCTION RECORD MARCH 13, 1962

Architect's Roll in Urban Design

By Mark T. Conway,
Deputy Administrator,
Housing and Home Financing Agency,
Washington, D. C., before MSA and
Detroit Chapter, AIA, Sept. 21, 1961

Michigan Society of Architects

However, our dictionary has several other definitions for roll besides "a kind of bread or cake." As a noun it can mean "a rolled-up mass", "a list of names" or "a deep loud sound." Perhaps the latter is what was meant, although a verbal definition is "make flat or smooth with a roller", so this might well be Administrator Conway's meaning as applied to urban design.



NEW RAILING ANCHOR

Blumcraft of Pittsburgh has developed a new adjustable anchoring system to overcome many of the problems of securely anchoring metal railings to concrete stairs.

Blumcraft's new adjustable anchoring system reduces labor costs, permits adjustability for alignment, eliminates masonry breakage when drilling for expansion bolts, provides extreme rigidity through sound structural supports and provides, for through-tread mountings, sleeves for building into precast treads.

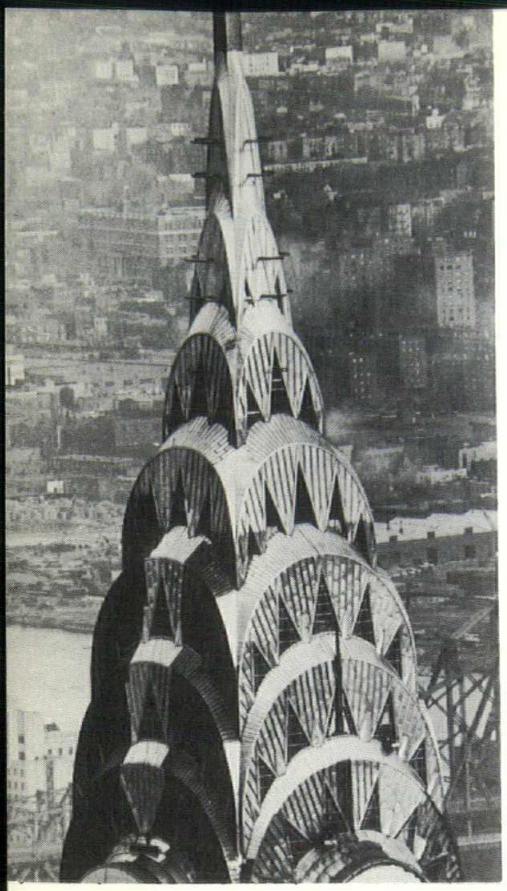
The system is designed so that prongs can be welded to reinforced steel in concrete, making the anchors an integral part of the stair. Built-in anchors will not work loose. Posts can be mounted at extreme edge of stair, permitting use of the full width of the stair. Decorative trim can be applied to the anchor.

Details from **Blumcraft of Pittsburgh**, 460 Melwood St., Pittsburgh 13, Pa.

• G. J. Kerkstra, Rock Island Lines representative, advises that their Twin Star Rocket leaves Kansas City at 10 o'clock Sunday evening, May 6, arriving in Dallas at 9:40 Monday morning in time for the opening festivities of the AIA national convention. The return trip can be made Friday evening, May 12, getting delegates back in Kansas City at 9 o'clock Saturday morning, Roundtrip fares, including tax, range from $31.13 (coach) to $62.71 (roomettes). Call Mr. Kerkstra at Victor 2-3900 for more information.

• A recent editorial in the St. Louis Globe-Democrat pointed out that next year's national budget will have to be spent at the rate of $1,000,000 every five minutes and 40 seconds in order to get all appropriations taken care of. This is a shade less than the World War II spending clip (one million dollars every five minutes and 24 seconds). Based on an individual's lifetime earning average – about $250,000 – your life's income will be taken care of in 81 seconds; or about the time it takes you to brush your teeth tomorrow morning.

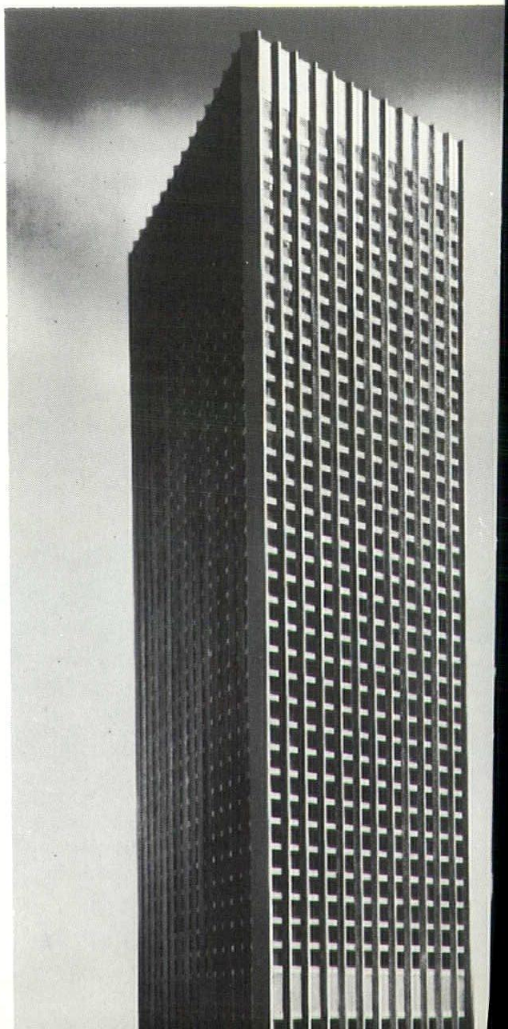
• For convention-bound members in a hurry, Braniff Airlines and Central Airlines offer several flights daily to Dallas from Kansas City.



THE OLD AND THE NEW – Left, top and bottom are pictures taken during a clean up of the thirty-year old stainless steel tower of the Chrysler Building in New York. The cleaned portion appears as a bright stripe on the left face of the tower. Steeplejack Steve Swancer gets a rare view of Gotham from the 61st floor level as he polishes up the gargoyle's beak.



Below is a model of Eero Saarinen's 38-story CBS skyscraper, to be located between 52nd and 53rd streets on the east side of the Avenue of the Americas in New York. The 491- foot high, granite-clad buildingis scheduled for completion in 1964.



• John See, partner in Roark, Daw & See, and a member of the K.U. architectural faculty, recently had Chris Ramos, of Geis-Hunter-Ramos, lecture to one of his classes on church design. Chris thus joins the ranks of many other K.C. Chapter members who have guest lectured in our neighboring architectural schools.

• A questionnaire answered by 142 California architects gives a picture of the "average" architect (California style, at least) as a 43-year-old male with 2.2 children and 5.1 years of education beyond the high school level. He's a member of the A.I.A., a Republican and belongs to a conservative Protestant church. A majority of the replies indicated that the respondent had considered an alternate career as a young man and would encourage his son (it wasn't clear whether this would be a whole son or the .2 son) to be an architect. Ten per cent of the architects replying listed engineering as a professional second choice career, while another 20 per cent listed college professor.

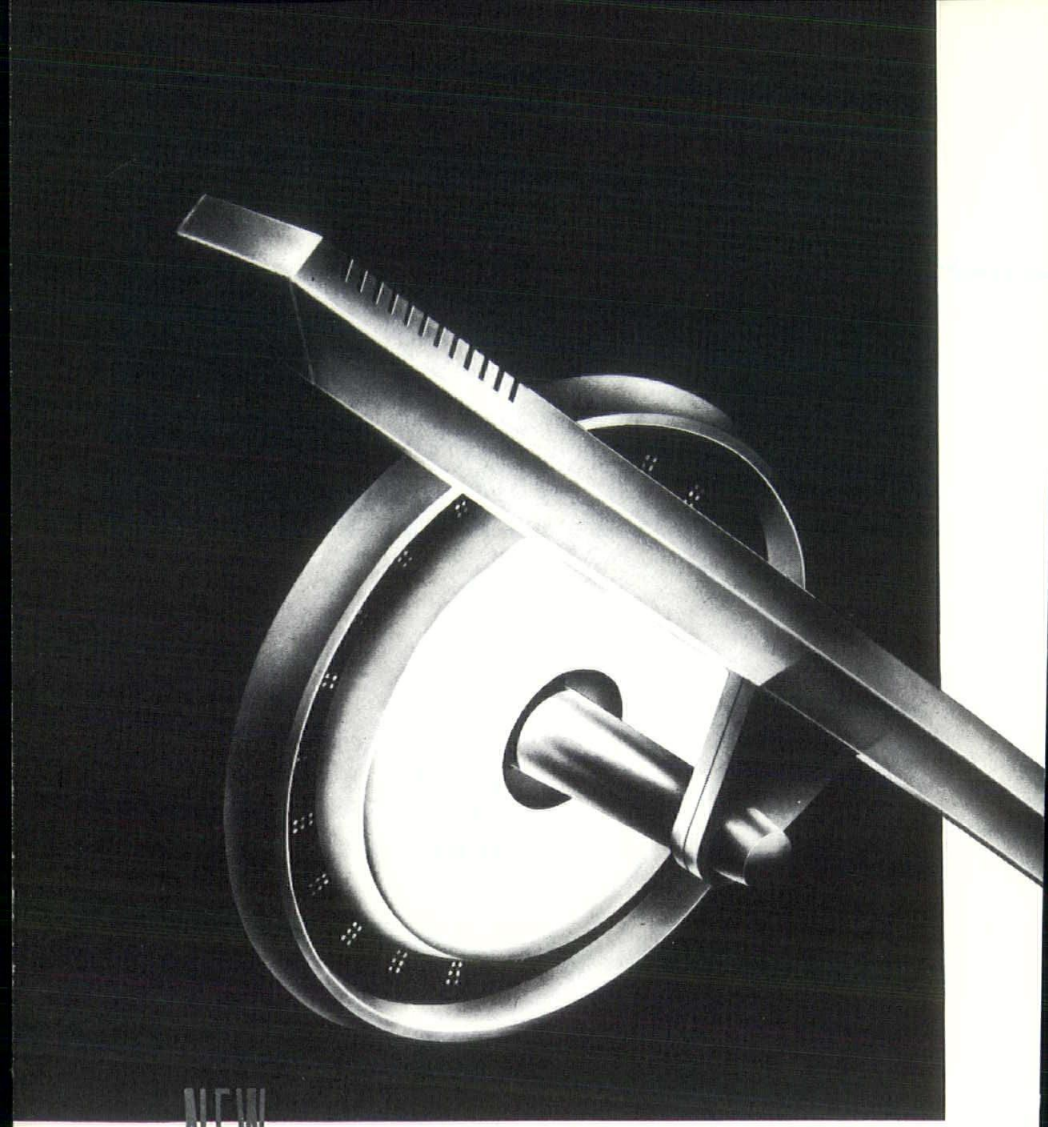
• From an interview with C. R. Smith, president of American Airlines, in a recent issue of U. S. NEWS & WORLD REPORT – "We have done a lot of studies on potentialities in air transportation, and one of the amazing figures that we developed in one of our investigations was that about 50 per cent of the people in the U. S. never have been 200 miles from home by any means of transportation, including walking." We think maybe Mr. Smith meant to say "especially walking".

• "The architecture we seek shall be as a man active, alert, supple, strong, sane. A generative man. A man having five senses all awake; eyes that fully see; ears that are attuned to every sound; a man living in his present, knowing and feeling the vibrancy of that every moving moment, with heart to draw it in and mind to put it out: that incessant, that portentous birth, that fertile moment which we call Today!"

Louis Sullivan

• Welcome to new advertiser Industrial Metals, Inc., 410 Southwest Blvd., who will feature Reynolds Aluminum's Architectural Shapes in their ads on the second cover. A few pages in SKYLINES are still available to advertisers who qualify.

• We received a number of letters about the January, 1962 issue of SKYLINES, in which we devoted considerable space to Mexico as a logical place to visit after the AIA convention in Dallas, May 7-11. We immodestly reproduce a few of them on the following pages.



NEW ILLUMINATED WALL BRACKET spotlights handrails in corridors and stairways • • • Incandescent recessed lighting provides added safety and decorative night lighting for:

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy,
México, D.F., México,
February 1, 1962.

Dear Mr. Jones:

Thank you for your letter of January 25 enclosing a copy of your Kansas City Chapter magazine for January 1962. It is well done.

Organizations here associated with the promotion of tourist travel to Mexico might be interested in knowing about your Chapter's contribution toward this effort. If you haven't already done so, you may wish to send copies of the magazine to the following:

Departamento de Turismo
Paseo de La Reforma 35
México, D.F., México

Asociación Mexicana de Agencias de Viajes
A. Caso 61
México, D.F., México

Comité Norteamericano Pro-Mexico A.C.
Atenas 42
México, D.F., México

With best wishes for a successful convention in Dallas,

Sincerely yours,

Thomas C. Mann
Ambassador

Mr. Gerre Jones, Executive Secretary,
Kansas City Chapter,
The American Institute of Architects,
Davidson Building,
Kansas City 8, Mo.



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KANSAS CITY

CHICAGO ● FT. SMITH

EMBAJADA DE MEXICO

Washington, D. C.,
February 8, 1962

NUM: 540

REF: 73-0/840"62"/1

Mr. Gerre Jones, Executive Secretary
Kansas City Chapter
The American Institute of Architects
Davidson Building
Kansas City 8, Mo.

My dear Mr. Jones:

I received your letter of the 25th ultimo and the January issue of "Skylines", which contains very good articles on Mexico and for which I congratulate you.

I have a suggestion for your Convention next May. The attached description of "4000 Years of Mexican Architecture" may be of such interest to you that, if you so desire, the Hon. Angel Cano del Castillo, Consul General of Mexico in San Antonio, Texas, could lend you a complete set of blown up excellent photographs to exhibit in Dallas during the American Institute of Architects Convention next May. The only cost would be the transportation both ways between both cities.

With every good wish for a great success at your Convention and my sincere hope that a good many of your members will visit my country, I am

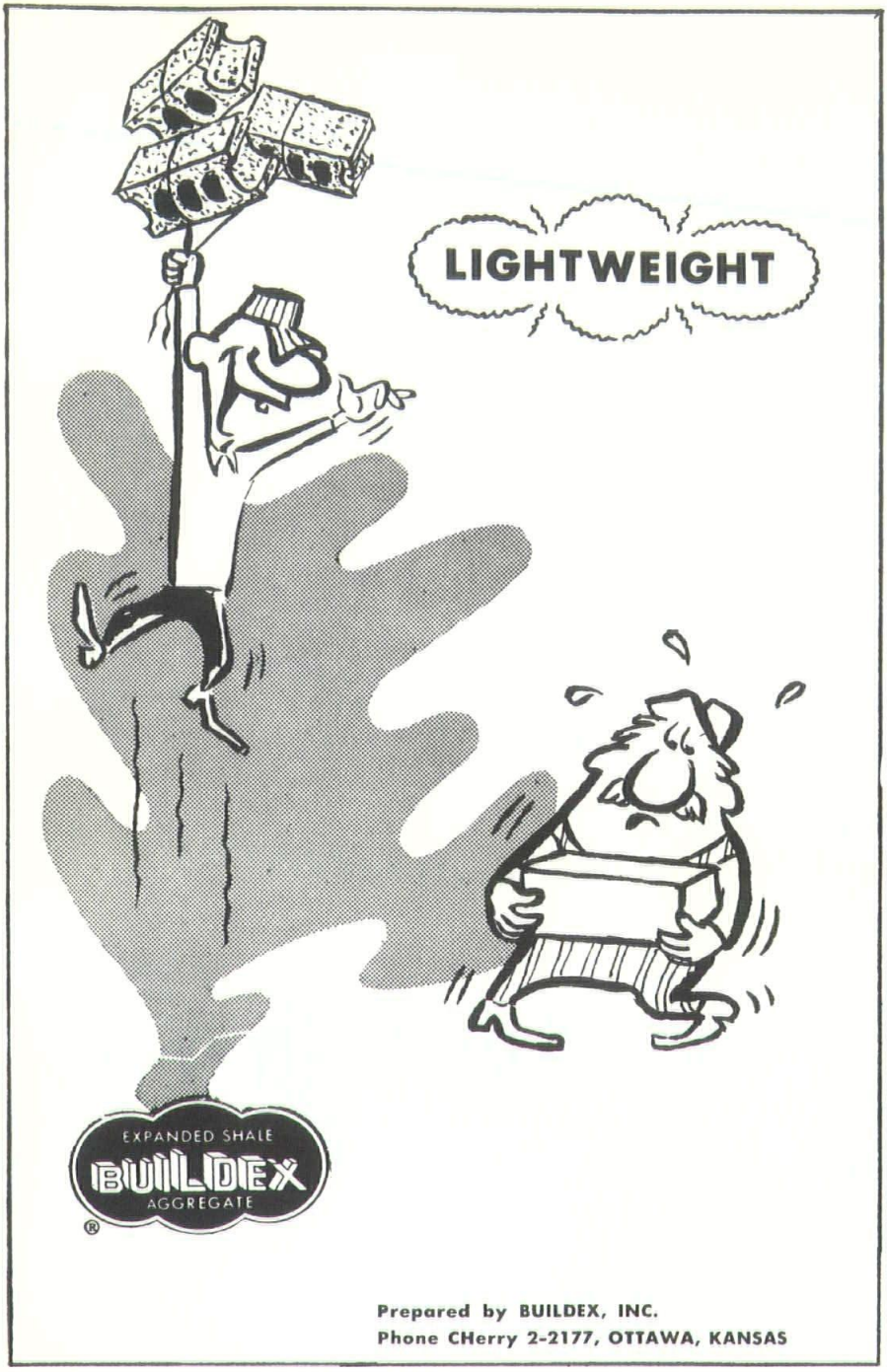
Cordially yours,

Antonio Carrillo Flores
Ambassador of Mexico

- Enclosure -

c.c. The Hon. Angel Cano del Castillo, Consul General of Mexico.- San Antonio, Texas

EdeA/ci



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ANGELUS 2-1141

March 1, 1962

Mr. Gerre Jones, Executive Secretary
A.I.A. Chapter Office
306 Davidson Building
Kansas City 8, Missouri

Dear Mr. Jones:

Congratulations on the very striking cover of your January 1962 issue, which we are gratified to see is made up of our Sol-Art Screen designs.

It will be greatly appreciated if you would send us as many copies of your publication as you find feasible. Thank you for your cooperation.

Please inform your membership that we will be pleased to fill any requests for our brochure, "An Invitation to an Architectural Adventure with Stauffer Sol-Art Screens."

We look forward to [illegible] exciting new des[illegible] that some of them have specified this erial in their plans.

Cordially,

H. A. Zimmer
H. A. Zimmer
Advertising

3949

María E. Montes
DIRECTOR GENERAL DE PROMOCION
DEL DEPARTAMENTO DE TURISMO

Paseo Reforma #35
México 1, D. F.
February 15, 1962.

Mr. Gerre Jones, Executive Secretary
The American Institute of Architects
Davidson Building
Kansas City 8, Mo.
U. S. A.

Dear Mr. Jones:

Congratulations for the excellent material about México in your January 1962, SKYLINES and thank you, very much, for your letter of February 8.

It was most thoughtful of the Hon. Thomas C. Mann, U. S. Ambassador and great friend of México to suggest that we receive a copy of SKYLINES. It is now being circulated among other high officials in this Department and I hear nothing but praise for the journalistic report and for your "Personal Recollections" about México.

My office will be glad to extend assistance in case your post-convention travel committee should require information or help in any other way.

Sincerely yours,

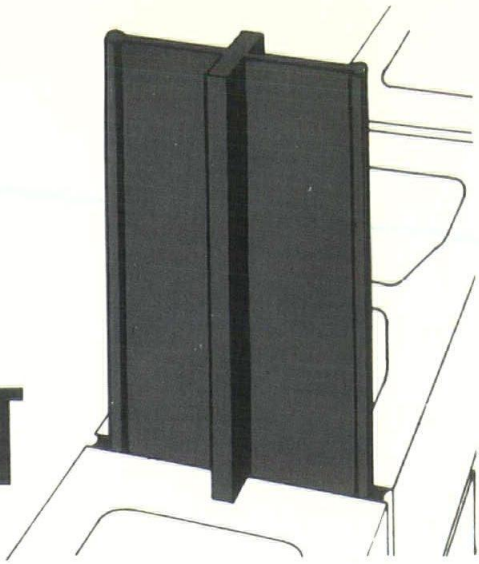
María E. Montes

DESPACHADO FEB 16 1962 CORRESPONDENCIA DEPARTAMENTO DE TURISMO

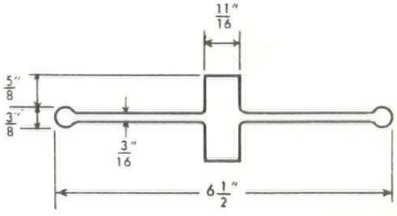
c.c.p.- Hon. Thomas C. Mann.- U. S. Ambassador to México.- Paseo Reforma y Lafragua.- México, D.F.

MEP/mld.

WF BLOK-JOINT



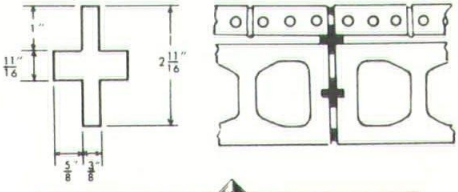
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The cross shape permits a quick, secure interlock and adds to the lateral stability of the wall. Simple caulking of the joint provides a weather proof seal. There are no blocks to cut or saw. No mortar or bond breaking paper is required. No special blocks are needed . . . only standard metal sash blocks.

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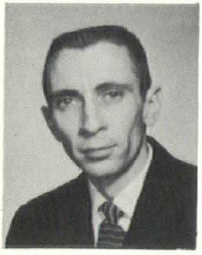
LEWIS, P. F.



BEHRMAN, W. E.



CHAEL, F. P.



FRIEZE, C. I.



HAYS, R. P.



JARCHOW, G. C.



MEYER, D. H.



MYERS, A. O.



SALISBURY, J. L.

Continued on page 32



SIME, R. W.



SMITH, J. R.



MAUK, GALE

F. GENE ERNST is a Corporate transfer from the Baton Rouge, La., Chapter. H is registered in Kansas and Louisiana and is with the Kansas City, Kansas Urb Renewal Agency. PAUL F. LEWIS, senior architect and specifier for Black Veatch, is a new Corporate member. Paul is registered in four states, includi Missouri and Kansas, and earned his B.S. in Arch. from K.U.

Eleven new Associates are listed this month. WILLIAM C. BEHRMAN, Mid-Stat Architects & Associates, is a Finlay graduate and is registered in Kans FREDERICK P. CHAEL, Black & Veatch architect, is registered in Missouri holds a Bach. of Arch. from the U. of Nebraska. CLARENCE I. FRIEZE, JR. an architectural grad of K.U., is director for development of the K.C., Mo. Hou ing authority, and is licensed for Kansas and Missouri practice. R. PRICE HA with Terry Chapman, has a B.S. in Arch. from KSU and is registered in Miss and Kansas. GORDON C. JARCHOW is with Tanner-Linscott & Associates, In a graduate of Paseo High in Kansas City and earned his B.S. in Arch. at K He is also registered in Missouri and Kansas. DALE H. MEYER, architect w Terney & Biggs, came to Kansas City with a B. of Arch. from KSU. H registered in Kansas. ALBERT O. MYERS, department chief for buildings for Western Electric Co. in New York City, earned his B.S. in Arch. Eng. from Univ. of Illinois. Al is registered in three states, including Kansas and Misso JOHN L. SALISBURY is an architect with Harry L. Wagner & Associates, tended K.C. Junior College and Northwest State Teacher's in Kirksville. John registered in Missouri. RICHARD W. SIME is an architect with Black & Ve and earned his B.S. in Arch. at KU. Registered in Kansas and Missouri, Dick a member of the Scarab professional architectural fraternity at KU. JAMES SMITH, another KU man (B.S. in Arch.), is a draftsman with Tanner-Linsco Associates, Inc. Jim is registered for practice in Missouri and Kansas. pictures were available for Associates ROBERT H. GOODIN, associate archi with Eugene F. Johnson & Associates, Springfield: GERALD A. RANNEY Neville, Sharp & Simon; and JOSEPH B. SHAUGHNESSY, JR., with Shaughnes Bower & Grimaldi. Bob has a Bach. of Arch. from KSU and is registere Missouri, and Gerry attended the K.C. Junior College. Joe holds a B. of A from Notre Dame and is licensed in Missouri and Kansas.

R. GALE MAUK, draftsman with Keene & Simpson & Murphy, is a new J Associate. Gale is a 1960 graduate of KSU, with a Bach. of Arch.

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Labor—2 hours	$10.00	
Material—5 gal.	27.50	
	37.50	= 3.75c sq. ft.
15% overhead	5.63	= 0.56c sq. ft.
	43.13	
10% profit	4.31	= 0.43c sq. ft.
	47.44	= 4.74c sq. ft.
Cushion for unforeseen circumstances	32.56	= 3.26c sq. ft.
Total per 1000 sq. ft.	$80.00	= 8c per sq. ft.

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(2) The above figures are based on 100% Coverage and proper specification requirements.

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2. The pre-qualified "Mechanical" Contractor, working with the architect and engineer, can frequently advise on minor changes which might well preclude future major problems. He is in an excellent position to co-operate in providing a good workable installation for the owner.

3. Satisfied clients are long term clients. The architect and engineer who establish a reputation for designing buildings and preparing specifications so that the owner receives greatest value in relation to expenditures, build an enviable client list and reputation.

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